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PUBLIC AUCTION SALE

ILLUSTRATED CATALOGUE

Japanese Color Prints

SALE CATALOGUES, JAPANESE BOOKS

Stencils, Framed Triptychs, Fan Leaves,
Primitives, Bird and Flower Panels

Books and Catalogues: "Masters of Ukiyoe" by E. F. Fenollosa, books by Hokusai, Sukenobu, Shunko, etc.

Color Prints: Early Hiroshige Figure, 1817; Mist at Mishima; Hiroshige's great "Rain Prints," Ohashi Bridge, Shono Hill, Kanda, Oiso, Kameyama, Tsuchiyama; "Snow Prints" of Bikuni, Yushima, Benkebori, Zozoji, Asakusa with the Globe, Lantern, Nippon Bridge—three various—"MOONLIGHT PRINTS," Numadzu, Takanawa, and Yoshiwara, Moon on Ryogoku (panel); Meguro, and others by Toyokuni, Yeisen and Yeizan; "Figure Prints," fine Hosoye by Shunsho, Shunro, Shunko, Shunyei: Broad sheets by Utamaro, etc.; Utamaro's "Lovers, Hand in Hand"; Toyonobu's "Youth with Flute," Harunobu's "Lovers Listening to the Cuckoo," Kiyotada's "Beauty's Reflection," 1723.

To Be Sold

Monday Evening, March 21, 1932, at 8 P. M.

Exhibition from Fri. Afternoon, March 18, 2—6 P. M.,

Saturday all day, March 19, 9:30—6 P. M.

Monday all day, March 21, 9:30—6 P. M.

The sale to be conducted by

WALTER S. SCOTT, Auctioneer

THE WALPOLE GALLERIES

(MRS. EDWARD TURNBULL)



New address of the Galleries
Second Floor, 13 West 48th Street
Entrance: Door nearest Sixth Avenue

Tel. Bryant 9-4140

Conditions Of Sale

1. ALL BIDS TO BE BY LOT. Items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GALLERIES OPEN WEEK-DAYS, AFTER 2 P. M. AND ALL DAY SATURDAY. GOODS BOUGHT TO BE REMOVED THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale, and all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid at the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy AND THEY WILL BE SOLD NOT SUBJECT TO RETURN.

7. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at \$2.00 each after the sale.

THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

13 West 48th Street, New York, N. Y.

Please note new address

Entrance: Street door nearest Sixth Ave., Galleries on Second Floor

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

CATALOGUE

SALES' CATALOGUES

Many priced and illustrated
They form the best and most practical Reference Books

1. 1 PRINTS, ETC. Frederic May, Parts 1-2 complete.
Priced. Illustrated.
- 1.57 2 ———. Another copy, complete. Priced and Illustrated.
- 3.25 3 PRINTS: Metzgar, 1919; Spaulding, Rouart.
All priced, and illustrated. (3)
4. 4 PRINTS: Van Caneghem and Rouart, priced;
Col. Appleton (Hiroshige Prints); Hunter, Hoyt, etc. All illustrated.
- 5.71 5 PRINTS: Mrs. Borie, Rouart, Hyde, Colman,
Priced or partly so; Kehler, Appleton, Spaulding, Manzi (pts. 2-3); etc.
All illustrated. (14)
- 7.50 6 PRINTS: Metzgar, Bidwell, v. Caneghem;
(priced or partly so); etc. Manzi (pts. 2-3); Genthe, Russell, etc. All
illustrated. (15)
- 3 7 ———. ENGLISH CATALOGUES (THREE).
Crewdon, and another in duplicate. Illustrated. (3)
- 3.50 8 OBJECTS OF ART: Mainly Oriental.
Moore, T. B. Clarke, Dix, Reifsnnyder, Tiffany Studios, priced or partly
so; etc. Practically all illustrated. (23)
- 2 9 ———. O. FUKUSHIMA, Fujita, Moore, Clarke, Reifsnnyder, etc.
All priced, or partly so; etc. Practically all are illustrated. (25)
- 5 10 PAMPHLETS, CATALOGUES ETC.
Trowbridge Hall Collection, Bartlett, Von Bode Library, with Price List;
Joly (London) sale, netsuke, etc. Benkard; Currier & Ives Catalogue, etc.
Illustrated, etc. (7)
- 1 11 FENOLLOSA (E. F.). The Masters of Ukiyoe.
Japanese Paintings and color prints of the Genre School. Complete his-
torical description. Tall 8vo, grey boards, N. Y., 1896.
Over 400 of the finest prints ever exhibited are described in detail by this
great expert. Perhaps the rarest and certainly one of the most desirable
works of reference on the Color Prints, by not only a master of Japanese
Art but a master of English.
- 5 12 FENOLLOSA (E. F.). Catalogue.
Exhibition of Paintings and Prints at the Yamanaka Galleries, 254 Fifth
Ave., New York, Feb. 27-March 14, 1908.
156 rare Japanese prints of the finest quality are described in detail by
this great critic.

JAPANESE ILLUSTRATED BOOKS

13 FLOWERS.

17 double page plates of beautifully colored sprays of the Peony, Yellow Rose, Magnolia, Honeysuckle, etc. Tall 8vo Blue silk cloth, Japanese binding.

14 BOOK OF FLOWERS IN BLACK AND WHITE.

From the Fenollosa collection. 30 pages of illustrations.

15 BAIREI: BIRDS OF JAPAN. 24 double-page plates, in color. GYOKUSHO. 10 double-page plates in color.

Fruit, flowers, grain, berries, Torii, etc. Tall 8vo, as new. (2)

16 GYOSAI GADAN: With English Printed Translation.

The Kosa and Tosa Styles of Painting. They include the print artists. Beautiful examples of Harunobu, Utamaro, Hokusai, etc., as well as the little-known painters of Japan, are shown here, many in color, and with translations of artist's name, etc. (2 vols.)

17 GYOSAI GADAN.

With different pictures and no English translations. Tall 8vo. (2 vols.)

18 HOGAKO.

OHO GAFU:

Studies of flowers, waves, vines, birds, figures, etc. 20 pages each of double-page plates in color. (2)

19 HOKUSAI GAFU.

Remarkable sketches of the great Japanese Master, in color, beautiful tints of blue, etc. About 1790.

20 ITSUKUSHIMA-ZUKAI.

Illustrations in black and white 9 vols., tall 8vo. Good condition. ((9)

21 JAPANESE PENMANSHIP.

Folio volume of 36 leaves, bound in old gold brocade.

Large characters, outlined in India ink, and then brushed over with rosy ink, making each page a picture in itself.

22 KORIN GAFU. Studies by the Great Korin,

Japan's great impressionist, in color. 12 colored illustrations. Obl. folio.

23 MASTERS OF OLD COLOR PRINTS.

55 circular Illustrations in color, on mica paper. Tall 8vo, early volume.

Very valuable for the collector and student: For identifying the signature of the artist in connection with his style. The Illustrations are mainly heads, sometimes two, occasionally a full figure.

24 SHUNKO. "Miku-Shokei"—"Views of Different Places."

Beautiful little half block landscapes (2 to a page). Dozens of lovely little rain, moonlight, snow and water views, fascinating ships, rice-fields, seashore, etc. 6 vols., tall 8vo.

Very rare volumes by the great print artist of the Shunsho School.

25 RIKAN MITSUKAKA. Kaibutsu-Yehon.

Various pictures, including many ghostly animals, people, etc., in color. April 14, 1881. 8vo.

8 25⁰ Buncho Japan 1931

1. **26 SUKENOBU: (1750) Yehon Mitsuwa Son.**

12 single and double page plates in black and white of various occupations of women.

Girl with bare shoulders being tattooed; a Present; Poetess by the River, etc.

52 **27 TAKA KAGAMI. Falcons and Falcon Hunting.**

Illustrations in black and white. Most interesting series on this noted hunting bird, its trainer and training, hunting, etc. 4 vols., 8vo, as new. (4)

20 **28 YAMAGUCHI. Sojun Soka.**

FLOWERS:

18 pages of pictures in black and white. Tall 8vo.

75 **29 TOSA SCHOOL OF 1680. 2 vols.**

Illustrations in black and white, some worm holes, and a little worn. Tall 8vo. 2 vols.

FIVE LARGE-SIZE STENCILS

Floral patterns about 20 x 34.

2 **30 FORMAL HAWTHORNE BLOSSOMS AND BOUGHS.**

52 **31 LARGE SPRAYS OF A SINGLE PEONY AND FOLIAGE.**

52 **32 LONG, GRACEFUL SPRAYS OF LESPIDERA AND FOLIAGE.**

33 IRIS BLOSSOMS AND THEIR SWORD-LIKE LEAVES.

52 **34 CHERRY BLOSSOMS: Flower heads and leaves.**

A GROUP OF SMALL STENCILS

Well selected, size about 15 x 12.

52 **35 MAPLE LEAVES AND SMALL CLOSED PARASOLS.
BLOCKS AND LINES.**

OPEN RECTANGLES.

CRESTS AND FLOWER HEADS. (4)

75 **36 MORNING GLORY HEADS ON A LATTICE.**

Small double tridents.

Small floral design: Flower Heads.

Petals on the flowing stream, etc. (8)

37 BAMBOO and LETTER ROLLS;

Crests (on a hair net);

Block pattern, on a hair net;

Checks, arrow-heads, etc. (8)

38 SMALL BLOCKS AND SQUARES.

Fan, cord, pointille flower heads, and square flower heads. (8)

52 **39 LOBSTER AND WHEEL; STAR FISH;**

Waves and foam; Bats, and four others, miscellaneous. (8)

SMALL STENCILS—Continued

- 40 OPEN CHERRY BLOSSOMS AND SCROLLS,
Autumn Grasses, etc., miscellaneous. (8)

- 41 FANS IN BLOCKS ON A LATTICE:
Apples, Autumn Leaves, etc. (8)

- 42 FLOWERS AND BROCADE DIAMONDS:
Open, flowing lines, and other small designs. (8)

- 43 WHEELS AND MELONS; OPEN CHECKS;
Small diamonds, etc. (11)

YEISEN: 1809—1848

- 44 BLUE SNOW PRINT:
Young girl with umbrella in a snow storm on the river path. Tones of blue.

YEIZAN: 1807—1864

- 45 A COURTESAN AND HER KOTO.
She is standing beside it.

- 46 TWO GIRLS SEATED GOSSIPING;
THE LETTER:
Girl in slate blue tied with rich soft black leans against a pink doorway. (2)

YOSHITORA: 1855

- 47 A YOUNG GIRL WITH BUTTERFLY OBI OF BLUE.
Lovely color and condition.

SHUNSEN: 1809

- 48 LADIES CUTTING PINES FOR THE NEW YEAR.
Stream and distant, misty landscape.

- 49 POEMS FOR NEW YEAR.
One girl seated writing a poem; another in a pretty purple robe has climbed on the back of her servant to reach the plum bough, to which she ties her verses.

KUNINAO: 1812—1843

- 50 THE JOURNEY OF TONASE: Chushingura Series.
On the hill path near Fuji.

HIROSHIGE II.: 1843—1868

A fine group of Hiroshige I and II, beautiful color and good condition, with margins.

From the "100 Famous Views"

51 KIRIFURI FALLS, NIKKO.

A tumbling contrast of blue-white in the green.

52 KISHU: DESCENDING IN BASKET CARS.

MOUNTAINS AND MIST IN ETCHU PROVINCE.

Travellers climb steep Tate Mt. (2)

53 MOONLIGHT AT AMANOHASHIDATE.

Lovely grey blue sea view with soft greens, and high above the full moon shadowed by a flight of birds.



No. 59. Shono Rain

HIROSHIGE I: 1818—1858

HIROSHIGE'S "100 VIEWS OF YEDO"

54 TEPPOSU: Minato shrine and Inari Bridge.

75 Fuji seen beyond the tall yellow mast of the foreground.

55 SANNO FESTIVAL BANNER.

0 Passing to left beyond the blue stream and Pine tree green hill.

56 WIDE SEA VIEW: Shiba Atagosan.

56 Fine color and condition. From "Yedo Meisho."

57 THE LOBSTER (EBI): Hiroshige Fish Print.

7 Fine color.

HIROSHIGE'S TOKAIDO, 53 VIEWS

58 RACING COOLIES AT KUSATSU STATION:

12 First printing, first Tokaido, the "53rd Station."

59 SHONO

7 Hiroshige's most famous rain scene.

First edition, with lettering on umbrella; full margins.
(Illustrated: see above)



No. 70. Meguro

60 FULL MOON AT NUMADZU:

Peasants returning to the village.

(See Illustration, page 13)

61 HODAGAYA: Striated sky and good, clear printing.

62 THE PATH ACROSS THE MARSH AT HIRATSUKA.

Fuji seen to right of the close-by high grey hill.

63 OISO: THE "TIGER RAIN":

Graded yellow sky, in the right color. **Very fine.**

TOTO MEISHO—"Famous Views of Yedo"

64 FINE MORNING SCENE AT SHIMBASHI.

Procession with banners, bullock carts, and many people.

65 KINRYAN TEMPLE AT ASAKUSA:

Soft twilight blues on the red buildings.

66 PILGRIMS ARRIVING AT KANDA MYOJIN.

Dawn breaking over the distant city.

67 SHIBA, SHIMMEI SAIREI. (Festival.)

68 FULL MOON AT TAKANAWA.

Note the soft clouds, flight of birds, and many boats in the harbor.

69 MOONLIGHT AND CHERRY BLOSSOMS IN THE YOSHIWARA.

70 FUDO TEMPLE: MEGURO; and the long flight of blue steps.

Not a particularly rare print, but **exceedingly rare in such lovely coloring**; the finest, perhaps, that has ever gone through a sale here.

(Illustrated: see above)

HIROSHIGE—Continued

71 CHRISTENING AT NAGATA BABA:

The family under the grey torii.

72 SOTO SAKURADA BENKIBORI; DEEP SNOW.

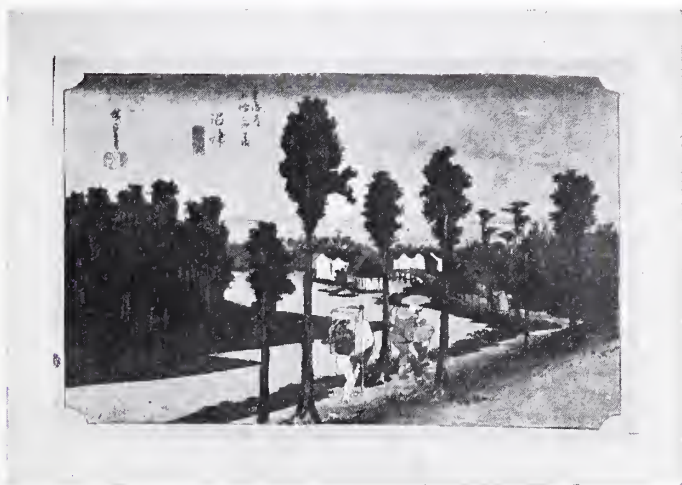
A rare and lovely printing of a very scarce print. Note the the pink fog in the foreground, which throws the snowy printing into still greater purity, and makes the blue stream still more blue. Pub. Aritaya.

73 MATSUCHIYAMA:

A long line of pink mist over the Theatre Street.

74 ZOZOJI TEMPLE, SHIBA: HEAVY SNOW.

From the "Four Seasons, Noted Views of Yedo."
Very fine color, not dark and muddy, as usual.



No. 60. Numadzu

THREE PRINTS FROM THE GYOSHO TOKAIDO

75 WHITE RAIN AT TSUCHIYAMA:

Travellers under the green cliffs.

76 KAMBARA IN SUMMER:

Travellers meet at the Willow; Fuji still snow-capped.

77 SHIRASUKA:

Travellers view the blue sea from the Lone Pine Hill. Pub. Yamadaya.

SEVEN PRINTS FROM THE UPRIGHT TOKAIDO

175 78 OTSU; FUJI FROM THE HIGH PLATEAU.

Travellers arriving under the cherry trees.

1 79 KYOTO; BRIDGE AND TRAVELLERS:

Deep purple mist and green mountain. Pub. Tsutaya.

215 80 KANAGAWA BY MOONLIGHT:

Sailboats blue in the twilight coming in.



No. 81. Kameyama Rain

5 81 KAMEYAMA: A Rain Scene.

With hurrying coolies on the grey path. An added (later) touch of red in the sky is an attempt at lightning. Pub. Tsutaya.
(Illustrated)

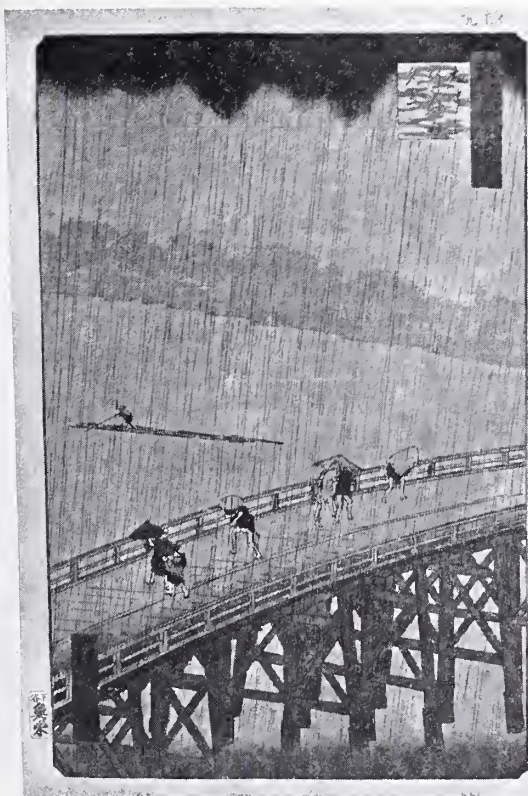
225 82 OISO:

The green meadow sloping down to the water and the ragged pines. Pub. Tsutaya.

17 83 MIYA: The red Torii on the beach.

2 84 MISHIMA: Pine and Torii.

Inns, and people coming and going.



No. 85. Ohashi

EIGHT PRINTS FROM HIROSHIGE'S "100 VIEWS OF YEDO"

85 SUDDEN SHOWER ON OHASHI BRIDGE.

The most celebrated rain print. The stormy sky is a fine graded blue, darker and softly dark at the top; the distant shore shadowy through the mist, and on the river and on the bridge and on the peasants it pours!

(Illustrated)

86 SHOHEI BRIDGE OVER THE KANDA RIVER, A RAIN SCENE.

Beautiful printing of this soft summer rain on the green banks and loaded rice boats.

HIROSHIGE: MEISHO YEDO HYAKKEI

87 SUGATAMI NO HESHI.

Passengers on the turf bridge.

88 TAMAGAWA TUTSUMI.

(Cherries on) Bank of Tama river, narrow and swift.

89 TEMPLE AT ZOJOJI.

HIROSHIGE—Continued

90 NIPPORI.

With bright cherry trees and green pines.

91 OJI, OTAKI.

Autumn maples on the bank at Oji.

92 GOHYAKU RAKAN.

The temple of the 500 Buddha disciples; travellers viewing the great green plain.

TWO PRINTS FROM "36 VIEWS OF FUJI"

93 VIEW OF SAGA. CHERRY SEASON.

The long bridge across the blue stream.



No. 94. Lake Suwa

94 LAKE SUWA SHINSHU PROVINCE, SHOWING FUJI.

Lovely sweep of graded blue water.

(Illustrated)

95 RYOGOKU BRIDGE SEEN FROM YANAGI BRIDGE.

Rare panel from the "Toto Meisho", in good blue and old red.

96 REEDS AND MANDARIN DUCKS.

Beautiful effect of blue; the lady is quarrelling.

97 PLUM AND NIGHTINGALE (BLUE).

Medium size panel. Fine condition. Showing margins, which is very unusual.

98 WISTARIA AND SMALL BIRD.

Medium size panel; in beautiful color and condition.

HIROSHIGE—Continued

TRIPTYCH FROM THE "STORY OF GENJI"

99 **STYLISH PARODY OF GENJI'S LIFE.**

352 Viewing the shore (and mount Fuji) from the hotel balcony on the island of Enoshima. Prince Genji and the Lady on the balcony are by Kunisada.

From the Noted story of "The Don Juan of Japan."

TRIPTYCH BY HIROSHIGE

100 **CHERRIES BLOOMING AT A SUKA HILL.**

352 With view of distant Fuji. Four processions of girls wind through the foreground.

Somewhat toned, but very rare. But one other copy was seen by the owner.

101 **SUMMER MOON OVER RYOGOKU BRIDGE: PANEL.**

One of the "Yedo Views of Four Seasons." Reproduced in the Hiroshige Memorial Catalogue.

Beautiful color and condition.

102 **RARE SNOW FAN LEAF BY HIROSHIGE.**

Lake Biwa from the "8 Views of Omi" and the mountain pass at Hira.

103 **FAN PRINT BY HIROSHIGE.**

Uchiwae (unfolded). Lady travelling by Kago at Kai.

104 **KAKEMONO PRINT BY KYOSAI.**

Two crows on plum branch with rising sun at back.

Considered his best print. This print fetched over a hundred dollars at the first Ficke sale.

KIYOMASU: 1706—1763

105 **THE ACTOR SEGAWA KIKUJIRO AS A WOMAN.**

57 Handing a cup of sake to the seated man played by Kamezo.

Hosoye. Beautiful effect of old blue, beni (faded) and black.

SHUNJO: 1780—1790

A Rare and Distinguished Pupil of Shunsho

106 **ICHIKAWA MONOSUKE AS A NOBLEMAN CARRYING A LANTERN.**

52 Splendid line in the great robe over his left shoulder, open to expose the fine beni and old lavender of his brocades. Hosoye.

SHUNSHO: 1764—1792

107 **THE ACTOR IWAYA HANSHIRO AS A WOMAN.**

Adjusting a hair pin. Old stork-patterned in old soft tones. Hosoye.

108 **THE ACTOR MATSUGORO IN A DANCE POSE.**

1 The soft folds of the beige robe strapped with the same, pattern and linings in beni. Hosoye.



No. 109. Kiyotada, Girl and Mirror

KIYOTADA: 1723

109 "BEAUTY'S REFLECTION": THE ACTOR ARASHI KIYOSABURO.

A woman looking down at her reflection in her mirror.

Some applied coloring. Hosoye.

(Illustrated)

105

HOKUSAI: 1779—1849

110 "KIKU"—CHRYSANTHEMUMS.

One of the rare large flower prints of the Artist, printed in rose and green.

552

111 FUJI SEEN THROUGH THE COOPER'S BARREL. GOOD COLOR.

From the 36 Views of Fuji.

852

HARUNOBU: 1755—1769

112 LOVERS LYING ON A MAT.

Watching the flight of a cuckoo in the grey rain sky (advent of the coming Spring) from the love of young Manyemon.

452

MORONOBU: 1668—1694

113 DIPTYCH SHOWING FOUR LADIES AND A MAID.

Black and white; a few spots of red added.

152



No. 115. Shunyei

No. 114. Shunko

SHUNKO: 1772—1800

114 ACTOR AS A COURTESAN PULLING ON A BLACK CLOAK.

Its soft black patterned in pink butterflies, slipping over her silks of rose and lavender. Hosoye.

Unusually fine. In printing and color.

(Illustrated)

SHUNYEI: 1762—1782

115 ACTOR AS A MAID GOING TO THE BATH.

Her soft beige and (faded) orange robes seen against a grey ground, black bamboo and fence; are exquisitely patterned in gaufrage. Hosoye.

(Illustrated)

TOYONOBU: 1736—1765

116 A YOUTH WITH A FLUTE. Square form.

Two-color print in rose and green. **Lovely:** Peony and plum in faint pinks and greens, with a corner of bamboo picket fence form a charming background for the graceful young boy in robes patterned in snowy bamboo.

(Illustrated, see following page)



No. 118. Utamaro

No. 117. Utamaro

UTAMARO: 1753-1806

117 A COURTESAN IN PINK AND HER MAID.

Seen at half length; the soft black of her smooth hair repeated in the robe slipping from her shoulder.

(Illustrated)

118 LOVERS HOLDING HANDS.

A youth and his sweetheart. Lovely print with the fine "Utamaro blue," sought for by the collector, in the unfaded obi.

(Illustrated)



No. 116. Toyonobu

FRAMED PRINTS: GOOD COLOR AND CONDITION

UTAGAWA KUNIYOSHI: 1797-1861

119 THE LITTLE DANCER RESTING.

Seated in a little huddled pile, her slanting eyes to left (as if viewing the cave where the Sun-Goddess is hiding) and thinking of the tap-dance she is to do that draws the Goddess out of the cave and gives Japan light again.

Rare and delightful example.

120 SAGE AND ATTENDANT WALKING.

The sun pours through the bamboo boughs, and each shields himself with a yellow umbrella.

FRAMED TRIPTYCHS

121 THE BLUE PALE CURTAIN BY KUNIYOSHI.

The heavy folds of the curtain background for a group of seated and standing men and women.

122 THE FIRST HEAVY SNOW.

Group on the balcony watch the many children in a mad play of snow-balling by the stream, the snow covered lanterns and pine trees.

123 "THE LATE SNOW SCREEN."

Nobleman seated with ladies attending; background is a fine screen with blooming plum caught by a late snow. No glass.

KUNIYOSHI

124 SUMMER COOLING.

The balcony and open rooms of a large Inn on the river, with gay crowds, silhouettes of those unseen.

TOYOKUNI I.: 1788—1825

125 ROCKETS AT RYOGOKU BRIDGE.

452 The arched bridge crowded with people extends across the background, with the River road in the foreground, and the water between crowded with people on foot and in boats. No glass.

Fine condition and color. Rare.

ICHIRIUSAI YOSHIKADO

126 THE CHALLENGE OF YOSHITSUNE.

353 Wide sweep of the blue sea foaming on the sand, the Challenger approaching, his opponent on a dashing black horse charging to meet him.

KUNISADA: 1807—1864

127 GIRLS' DRESSING ROOMS.

2 Twelve figures in rooms opening on a river view and balcony; with hair-dresser (a striking figure in black); girl at a mirror, at a Kimono rack, at a dressing box, etc.

UTAGAWA TOYOKUNI (KUNISADA): 1807—1864

A Good Series of Framed Triptychs, Four and Five Sheet Prints

5 128 COURTESANS IN A CHERRY PARADE. Four-sheet.

Blooming trees, picket fence and lanterns form a lovely background for the girls in billowy brocades of soft color.

62 129 ROCKETS AT RYOGOKU BRIDGE. Festival Night.

Fine example in splendid color of the scene gay with boats, men and girls, lanterns, bursting rockets.

3 130 WAITING FOR THE BOAT.

A gentleman seated, and two girls on the river bank under the blooming Cherry Trees.

3 131 LANTERNS, CHERRY BLOSSOMS AND THREE GIRLS.

The girls on a balcony with pink balustrade.

7 132 THE TELL-TALE KITTEN.

A balcony with many flowering trees, on a lawn bordered by a stream. Group of girls behind a curtain startled by the kitten climbing high, pulling on the curtain cord and disclosing them in all their pretty confusion.

2 133 THE RIVAL BOATS. Gay summer scene.

Inn hung with lanterns, crowds coming and going by boat on the blue Sumida River.

3 134 LUNCH IN THE GARDEN. AUTUMN MAPLES.

A group of men and girls on a dais with beautiful landscape of blue stream and Autumn red maples.

452 135 GROUP ON THE BALCONY IN SPRING.

Beautiful color and printing. A Nobleman with family watch the Son of the House draw a picture. Fine view of stream, lanterns, blue water and grey sky.

FRAMED PRINTS—Continued

136 MORNING ON THE BALCONY.

Group of five on a balcony overlooking a stream, stone lanterns and old blooming Cherry Trees. No glass.

PENTAPTYCH BY UTAGAWA KUNISADA: 1786-1864

137 THE IRIS POND. Five-sheet print.

Rare and lovely series of five girls on the path and steps to the Iris Pond.

138 RARE FIVE-SHEET PRINT: COURTESANS ON PARADE: CHERRY BLOSSOMS.

Interesting silhouette background. Fine color and condition. **Rare, in so long a series.**

139 BLUE PRINT: A GIRL SEEN AT HALF LENGTH.

Blue flowered robes. By Kunisada.

HIROSHIGE I.: Working Period 1818—1858

140 A MOTHER HOLDING UP HER BOY. Large figures.

Excessively early and rare Hiroshige—(the mount is lettered Hiroshige II, in error.)

Reproduced in the Memorial Hiroshige Catalogue, and there said to have been done in 1817, "when Hiroshige was young."

KIKUGAWA YEIZAN: 1800-1829

141 A BOY PLAYING AS A TRAVELLER.

Charming subject. The little fellow almost nude is resting—a blue cloth thrown over his head, and he carries a crooked staff with a letter-roll.

Very rare example of Yeizan.

142 SURIMONO DIPTYCH BY SHINSUI.

A sage and two attendants under a pine. Gold mist cuts the background and the robes delicately gaufered in color and bronze.

143 PAIR OF HOKUSAI FRAMED SMALL PRINTS.

Two fine figures from the "100 Warriors." Framed in Japanese cedar, rounded corners. (2)

144 THREE FRAMED SURIMONO.

**A LADY RICHLY DRESSED (by Hokkei):
CHILDREN ROLLING A SNOWBALL (Hokui):
GROUP WITH SERVANT HANDING A GIFT.**

Printed in color, gold and silver. (3)

145 TWO FRAMED PRINTS.

Lady with a letter by Toyokuni Kunisada; **a girl in a black robe on clogs in a snowy street.** (2)

146 THREE FRAMED SMALL PRINTS.

Boy at a Tea-chest (from a harimaze by Hiroshige) lotus blue background; Crepe picture of girls watching a procession; Surimono of old man and boy. (3)

FRAMED PRINTS—Continued

147 YEIZAN: LADY CROUCHING BY A LANTERN.

Lovely designs of rich color in her robes patterned in black.

148 SMALL CHINESE PAINTING. 12 x 11.

A nobleman at the door of an Inn, clouds, mountains, and mist. Old painting on old dull gold ground. Framed.

149 SMALL LANDSCAPE BY HIROSHIGE.

Pretty water view, with boats coming in, and a little surf.

150 WATER VIEW FROM THE UPRIGHT TOKAIDO.

Pines on the shore, with monuments and a wide water view. By Hiroshige.

HIROSHIGE I.: 1818—1858

151 CRYPTOMERIA TREES AT DUSK. Upright series.

Framed.

152 GIRL WITH TRAY OF SILKWORMS.

Early Hiroshige figure print in fresh and good color.

153 NIGHT ROCKETS AT RYOGOKU.

Crowded river, dark sky and bursting stream and star rockets. The dark sky shows the grain of the wood block.

154 SNOW LANDSCAPE. BENKEI CANAL FROM "VIEWS OF YEDO."

Heavy snow in the Temple grounds covering roofs, tall cryptomerias, etc.

155 TRAVELLERS CROSSING THE RIVER.

Daimio on horseback admiring yellow roses on the border of the stream.

156 FESTIVAL BANNERS ON THE BRIDGE.

View of the river and city beyond.

157 YUSHIMA: SNOWING HARD IN THE VILLAGE.

Peasants with snow covered umbrellas in the courtyard of the Temple.

158 HOME BOUND SAILS.

From the "Eight Views of the Sumida River." Showing bridge, and city, the towers and roofs of the Temple. No margins.

159 THE LARGE CRYPTOMERIA TREE.

Waterfall and green hill as background.

160 FLOWERING PEACH TREES AT MUSASHI.

Fuji beyond the stream bordered with yellow flowers. From the "36 Views of Fuji."



No. 161. Bikuni

"100 VIEWS OF YEDO"

161 SNOW ON THE BRIDGE AT BIKUNI.

The large sign and deep blue sky in contrast with the purity of the snowy foreground.

(Illustrated)

162 RAFTS ON THE RIVER.

From the "100 Views of Yedo." Fine blue print, willow and pines on the near shore.

163 KINRIUZAN, ASAKUSA TEMPLE. SNOW.

The great globe of the lantern partly seen swinging above the entrance to the Temple and grounds, snow covered. 1856.

164 IMADO SMOKE FROM THE BRICK KILNS.

The soft grey column cuts across the blue of the river and the distance showing pine; and cherries.

THE UPRIGHT TOKAIDO

165 THE APPROACH TO THE FERRY.

Little yellow inn among the pines in the foreground.

166 SEA VIEW PATH.

From the "Upright Tokaido."

167 PINES ON THE BEACH.

From the "Upright 53 Views." No margins.

168 MOUNTAIN MIST, BRIDGE AND SWIFT STREAM.

From the Upright Tokaido.

Nice color. Scarce.

HIROSHIGE—Continued

169 **OI RIVER FORD.**

Fine graded coloring in this interesting perspective.

170 **THE BARRIER.**

First printing, fine color with full margins (no torn corners), the background most effective with the large blue crests on the hangings.

171 **TWO HALF BLOCKS FROM THE UPRIGHT SERIES.**

Moon's reflection, twilight clouds. Both good, and with full margins. (2)

172 **FUJI SEEN THROUGH THE MASTS OF BOAT.**

Blue grey mountain seen beyond a green sea, little sails and the tall brown masts, ropes and cords of a passing junk. Tanzaku (narrow panel).

173 **A BLUE BIRD ON A LESPIDERA FROND.**

Narrow panel or Tanzaku.

174 **EARLY HIROSHIGE SNOW. Half block.**

Hira Mountain Snow seen from the little Inn across the icy blue water.

175 **RAIN FALLING IN TORRENTS ON THE VILLAGE. Half Block.**

Lovely contrast in the fresh green hill to right, little bridge, blue stream and darkened foliage under the downpour.

176 **MOONLIGHT AT AMANO HASHIDATE. Half Block.**

Fine soft coloring in the blues graded, and the soft black browns.

THREE FINE PRINTS FROM THE FIRST TOKAIDO BY HIROSHIGE

177 **HAMAMATSU. IN BEAUTIFUL COLOR.**

Not always a favorite, but it is seldom seen in such purity of printing, the "smoke-block" in the delicate grey and white gaufrage. **Full margins.**

178 **SPRING AT MARIKO.**

In the **right color**, with **rosy morning sky**, beautifully graded.

179 **MIST AT MISHIMA.**

One of the famous impressions of Hiroshige's first "Tokaido Road" views.

(Illustrated. See following page)

180 **FUTAGAWA: "Monkey Training Grounds."**

FUJI FROM SATTA PEAK YUI.

Time browned, no margins on the latter. (2)

181 **THE FERRY TO THE TEMPLE.**

Spring time and a budding willow to right; a nice blue water print.

182 **SNOW AT NIPPON.**

The view with the bridge cutting the corner, and a cold snowy view of the city and Mt. Fuji.

183 **SNOW AT NIPPON.**

Bridge and people in the foreground. Fuji to left.



No. 179. Mishima

184 NIPPON BRIDGE AND CITY UNDER SNOW.

Rice boats, bridge, roofs and distant Fuji all with a snowy covering.

185 NIGHT PROCESSION. CROWDED STREET.

Looking down a dark vista, with the gay crowd coming and going in the foreground.

186 WATER ROAD TO THE TEMPLE.

Pilgrims under the black Torii in the direct foreground on the path over the Bay.

187 ROCKETS ON RYOGOKU BRIDGE.

FULL MOON OVER THE WHARF.

Somewhat rubbed, but always an interesting print, with tired passengers on the river road, and the many quiet boats in the harbor. (2)

188 SNOW PRINT FROM THE TOTO MEISHO: SHIBA AKABANE.

River road and view, thickly covered, snowing from a dark grey sky.

Full margins which are necessary for the seals in this series.

Fine impression. Good.

HIROSHIGE II.: 1843—1868

189 GIRLS WADING ON THE SHORE.

Near an old pine.

190 YEITAI BRIDGE WITH A FESTIVAL PROCESSION.

Very fine copy and color from the "Yedo Meisho."

191 A FAN SHOP. GROUPS OF LADIES.

Interesting print, showing in detail one of the major occupations of the Japanese. Unsigned but suggests Toyokuni.

YOSHIKAZU: 1850

192 DAIMIO'S PROCESSION BY THE SEA WALL.

YEISEN: 1809—1848

193 TALL BLUE EITAI BRIDGE WITH PROCESSION.

Interesting shipping in the river. Good color and condition.

YEIZAN: 1807—1864

194 SNOWING AT THE FERRY.

Two courtesans and an attendant with umbrellas, wave to the oncoming Ferry.

Beautiful color and printing.

YOSHITORA: 1855

195 YOUNG GIRL AT ATAGOYAMA. Panel $13\frac{1}{2} \times 4\frac{1}{2}$.

Landscape background with sea and sails.

UTAMARO: 1763—1806

196 HEAD OF A GIRL IN A SUN HAT.

Carrying a fan. Printing on soft old paper.

GOSOTEI TOYOKUNI: 1774—1835

197 SEGAWA KIKUNOJO IN A DANCE.

Whirling rose colored robes, whirling pink sun hats.

Unusual subject in fine condition.

GOSOTEI KUNISADA: 1807—1864

198 GIRL WITH DRUM UNDER PENDANT CHERRY BOUGH.

Her many colored robes tied with yellow.

TOYOKUNI KUNISADA

199 TWO MEN IN A POSE AT A PURPLE DOORWAY.

Fine color in orange and black checks in their short robes.

200 THE STORM. WITH LIGHTNING.

Frightened girl crouching under the Sleeping Net.

KUNISADA

201 YOUNG GIRL WITH A PRESENT.

Walking on the bank near Ryogoku Bridge. Fine color. Small print, 7½ x 5 inches.

KUNIYOSHI: 1813—1861

202 PANEL: A RUSSIAN OFFICER IN FULL BLUE UNIFORM.

With sword, a cane, high black hat with the double eagle insignia and plume. 15½ x 6 inches.

Excessively rare. Fine color and condition.

203 SAGE AND ATTENDANT IN THE BAMBOO GROVE.

Shielding themselves from the long rays of the sun with yellow umbrellas.

204 TWO HOKUSAI HALF BLOCKS: One of Dutchmen in Japan.

Bamboo cutters at work making bamboo pipes. Visiting Dutchmen the subjects of curiosity to the populace. (2)

Both in good condition and color; the latter one of the rare Hokusai representations of the foreigner in Japan.

KAWASE HASUI

CONTEMPORARY PRINT ARTIST

205 CANAL AND LUMBER YARD IN SNOW.

Tones of blue and black, with a heavy snow falling. **Very effective.**

206 SNOWING AT SANJU KEN BORI.

Dated December 1920. Circular print.

The famous old Yedo Moat in a thickly falling snow storm. Evening.

BUNMEI AND BUNHO

207 TWO PRETTY PRINTS OF FLYING BIRDS.

Blue and pale yellow. Small square prints. (2)

208 ORIGINAL DRAWING OF A JAPANESE JUNK. 12 x 15.

Near Ryogoku Bridge on the Sumida River; the picturesque sail is adorned with a huge circular black Kiri fruit and crest.

KUNINAGA: Worked About 1810

209 GIRLS AND YOUTH ON A RIVER BALCONY.

Fine grouping, and color.

HIROSHIGE

210 FERRY BOAT AND BOAT OF A PASSING DAIMIO.

Key block print, *rarely seen*, with a little applied coloring.

211 MIZUKUCHI: DRYING GOURDS.

THE MONKEY RACE COURSE: From the *First Tokaido*.

(Good color, but no margins). (2)

212 YOSHIWARA WITH FUJI ON THE LEFT.

The pine tree path directly in the foreground.

213 KUSATSU POST HOUSE: *First Tokaido*.

NIGHT ATTACK OF THE RONINS.

From the *Chushingura*; with characteristic border (browned). (2)

214 TWO COLOR PRINTS FROM A HOKUSAI BOOK.

Workman cutting a tree, carrying pine boughs, etc. *Travelling girl* meeting a seated writer under a tree on a path through the marshes.

The "writer" suggests Hokusai himself.

HOKUYEI: 1830—1850

215 FIGHT ON THE BRIDGE.

FIGHT FOR THE SPEAR.

Two square 3-color prints. (2)

216 KUNISADA AND KUNITERU.

The fight with the black umbrella. Trouble brewing at the gate (Kuniteru). (2)

217 TWO FINE EARLY PRINTS FROM "OCCUPATIONS."

Inn, with Geishas entering and entertaining; Interior with ladies at lunch, *by Toyokuni*. (2)

TWO SMALL PAINTINGS

218 THE DRAGON SLAYER.

WOODMAN WITH DEMON FROG.

In grey and rose; suggest Kuniyoshi. (2)

219 SURIMONO BY HIDEMARO AND KUNISADA.

Fan Peddler (Kunisada), fine silver printing. Warrior riding the Wild Boar. Square. (2)

PRIMITIVES

220 TWO PRIMITIVES: SHIGEMASA AND KIYOHIRO.

Coolie with shoulder baskets, *Beni-Ye* by *Kiyohiro*, 1708-1766; Ferry for a Lady by *Shigemasa* (1734). Hosoye form. (2)

SUKENOBU: 1737

221 TRAVELLERS MEETING A LADY.

Interesting print, early coloring.

222 MITSUNOBU: WARRIOR DREAMING.

TOYONOBU: Ladies Reading.

Small diptych with early coloring. (2)

223 LACQUER PRINT BY NISHIMURA SHIGENAGA.

Traveller welcomed to an Inn by a Courtesan; time browned and lower part (below the figures) restored. Hosoye.

224 GIRL AS A FAN PORTER. BY TORII KIYONOBU.

Worn and mounted at left side, but still an unusually good example of an early Master of line and coloring.

225 HOSOE BY KIYOTSUNE.

Daimio holding a miniature black Kago. Interesting print, but mounted.

226 FIVE EARLY PRINTS IN EARLY COLOR.

Warrior on a racing horse (Shusui); Mother leading her little boy as a fox (charming subject), by **Torin**; Cutting Melons by Keigaku; **Shoki and Oni** under his hat by Hanafusa Itcho; Peddler giving a child a kitten (Takauki).

227 FIVE EARLY PRINTS.

Girl with broom; Girls on a snowy day (Sukenobu); Tiger lilies (Mori-kuni); Junk (Toyohiko); Boy at play (Terurio). (5)

MORONOBU: Worked About 1700

228 TWO PRIMITIVES BY MORONOBU:

MOTHER AND BABY.

YOUTH WITH UMBRELLA.

Early applied coloring, worn at bottom and restored. Small. (2)

MASAYOSHI: 1781—1816

229 WARRIORS ADVANCING OVER THE MOUNTAINS.

Meeting peasants near a waterfall. Fine subject and color.

230 TWO WARRIOR PRINTS: Square form.

By Koriusai and Hokusai, time browned and a Tanzaku by Shunsen. (3)

KIYONAGA: 1769—1794

231 THREE LADIES ON A SHOPPING STREET.

Color faded, corner gone, but retains the fine line and grouping.

KUNISADA: 1807—1864

**232 COURTESAN IN RICH GREEN AND PEONY ROBES.
CAUGHT IN A STORM OF RAIN.**

Girl in blue check silk, caught in a swift shower as she enters a boat. (2)

233 GIRLS IN A FESTIVAL BOAT.

Effect of rose, green and black. Good.

234 THE SUMMER BALCONY.

Mother with book, speaking to her son.

235 AMAZONS IN WHITE.

LADY LEAVING THE HOUSE: NIGHT.

Wrapping her purple obi over her dark robe. (2)

236 A HOT DAY IN SUMMER.

Man in black gauze cooling on a blue bench.

237 DIPTYCH BY KUNISADA.

The Rabbit Women. Group of four with lunch.

KUNIYOSHI: 1813—1861

238 BLUE AND PINK PRINT.

Girl in blue on a boat in blue waves.

239 SIX PRINTS IN BLACK AND WHITE.

Hydrangea (little blue); Mother and boys with snowman (slight color) by Mitsunobu; State Carriage by Sukenobu; and three prints by Shunsho in black and white. (6)

TOYOKUNI: 1788—1825

**240 TALL GIRL SAYING GOODBYE.
THREE LADIES IN THE GARDEN.**

Small square print, mounted and restored—but the figures are untouched and in the fine original condition. (2)

241 TWO GROUPS SEEN AT HALF LENGTH.

Man with woman holding a tray by Gosotei Toyokuni; Girl and man with letter (Kunisada).

GOSOTEI TOYOKUNI: 1774—1835

242 LOVERS IN BLACK AND VIOLET.

The man reads a letter over the shoulder of his seated companion. Very striking color.

**243 PRETTY GEISHA MAKING A BOW:
WOMAN WITH TOWEL RESTING UNDER A PINE.**

Her fine purple robes of Iris pattern tied with rich black. (2)

UTAMARO: 1779—1805

244 KINTOKI AND HIS MOTHER.

She plays for him to dance with his hobby horse; the large black axe near. Blue, grey and black.

YEISEN: 1809—1848

245 GIRL IN BLACK WITH A MAID.

HIROSHIGE: 1815—1858

246 FISHING WITH FLARES.

Estuary, bridges and green hills in this good water view.

247 TWO GIRLS AT ENOSHIMA. Wearing blue.

Fine blue in the water and the girls' umbrella.

248 RARE TRIPTYCH BY HIROSHIGE.

Sumida River by Night with Long Ryogoku Bridge (time-browned).

249 INN AND SAGO PALMS: First Tokaido.

THE FERRY: From the First Tokaido Series.

RYOGOKU BRIDGE: With Blue Fuji.

KANAGAWA (Late).

(4 pieces).

250 THREE PRINTS BY TOYOHIRO.

Lady and Maid waiting for the Ferry; Girl tying the obi of her friend; and a black-and-white of a Prince on horseback followed by Demons. (3)

251 FOUR PRINTS BY HOKUYEI AND OTHERS:

GIRL IN BLUE RESTING (Kunisada).

UNDER ATTACK AT THE PINES (Kunihiro).

BOATMAN AND BLUE SEA (Hokuyei).

COOLIE WITH LARGE HAT (Kunisada).

252 FOUR FIGURE PRINTS BY KUNISADA & KUNINAO:

COURTESAN IN GALA DRESS.

WARRIOR AND SPY ON THE SHORE.

MAN COOLING ON THE ROOF OF A BOAT.

MAN IN PALE BLUE CROUCHING WITH SWORD.

253 FOUR PRINTS BY KUNISADA:

GIRL (HALF LENGTH) RESTING.

TRAVELLER IN BLUE.

MAN AT NIGHT, DRAWING HIS SWORD.

MAN WITH THE "GIANT FROG." (4)

254 SHUNTEI AND SHUNSEN.

TRAVELLERS: SUNRISE: "Husband & Wife" Rocks.

ATTACK ON THE GATES. By Shunsen.

THE ORDER TO COMMIT HARI-KARI.

COUNCIL OF WAR. By Shuntei. (4)

255 SIX FIGURE PRINTS.

Sheet from Hiroshige's "Fording the Sumida"; Tall girl with large hat by Toyokuni (faded); Fights on the Walls; on the Balcony; on the Stage. (6)
